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JULY 11 1952

THE  
CARMEL

SPECTATOR

MONTEREY PENINSULA'S ILLUSTRATED WEEKLY NEWSPAPER

VOL. 8, NO. 13

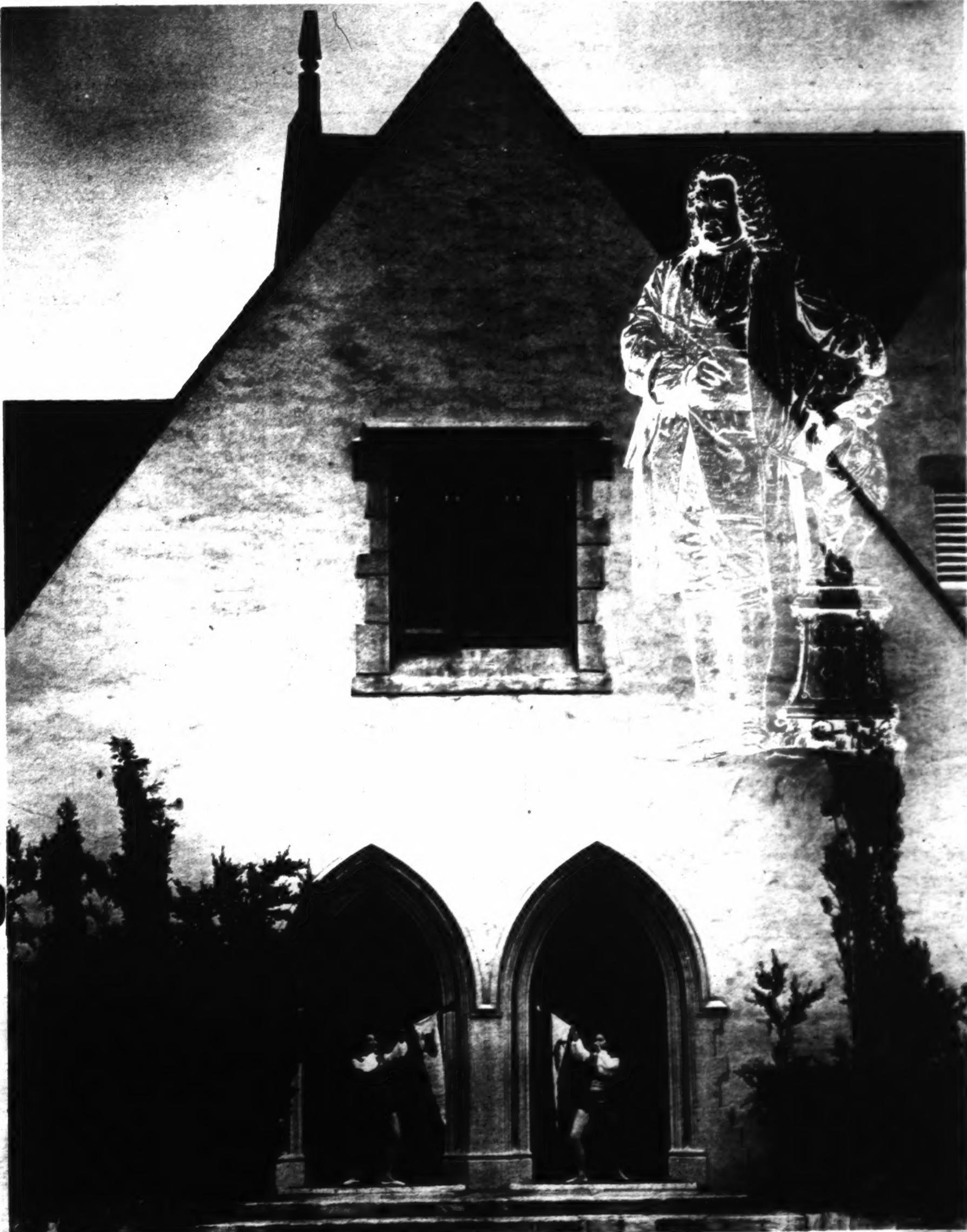
CARMEL, CALIFORNIA, JULY 11, 1952

TEN CENTS

1952  
BACH  
festival



ILLUSTRATED  
PROGRAM  
EDITION



-- Arthur McEwen Photo

## -Spectator Notes-

At last, casting is starting at the Golden Bough Playhouse. Ted Kuster, managing director, hopes to be in production by the middle of next month. Two plays will be cast starting Monday -- Robert Sherwood's "The Queen's Husband" and John Van Druten's "I Remember Mama." The former will be presented on the big stage and the latter in the Players Circle stage below. Ted invites all interested to come to the casting meetings to be held every day at 4:30 p.m. in the Players Circle.

Margaret Sanger, authority on the alteration of population curves, was a recent visitor in Big Sur. She is on her way to India at Prime Minister Nehru's invitation for discussions on birth control in that country.

Do you remember your last dinner on an SP train? It was probably good. The Spectator received a booklet of SP dining room recipes the other day. It is good. The railroad's most popular dishes are included. Through Lloyd Owens of Monterey and Bill Wood of Salinas (SP officials) The Spectator got a supply to give to those who want them. Come in and get some good recipes.

New to Carmel tomorrow will be a shop called "Miscelanea," to be located in the Doud Building. Incidentally, that spelling isn't incorrect, it's Spanish, which makes an 'l' of a difference. Rare items to be sold there have been collected in many parts of the world by the owner, Miss Elsa Campbell.

Peter Robert, the new son of Baron and Baroness John Melville van Carenbee, was christened at All Saints' Church this week. Rev. Alfred Seccombe performed the service, and there were many well-wishers present, including Miss Louise Clark, Lt. (j.g.) Robert Jeltes of the Royal Netherlands Navy, Mr. and Mrs. Eben Whittlesey, Mrs. Robert Jeltes, and Mrs. F. W. Clark. Peter Robert's grandfather, incidentally, is currently in Rome as secretary of the Netherlands Legation.

Mrs. Charles Greene Johnson (Barbara May) is en route to Alaska to join her husband, Lt. Johnson, at Anchorage. She received word that he had found living quarters there, and flew up.

Col. and Mrs. Charles Barnwell (he is the former commandant of the Presidio Language School) are tripping currently in Georgia. The Colonel is now retired, and the Barnwells hope to return to Carmel to make their home.

--the spectator

## The SpecCalendar..

### THEATER .....

..... Forest Theater opens tonight with "Mr. Bunt," at 8:30 p.m. To play Saturday and Sunday at 8:30 p.m.  
..... First Theater presents "Way Down East," with Olio, tonight, Saturday, and Sunday at 8:15 p.m.

### MUSIC .....

..... Fifteenth Annual Carmel Bach Festival opens Monday, July 14, at 8:30 p.m. at Sunset Auditorium. Complete program on pages 7 and 8.

### ART .....

..... Artists' Guild of America, Inc. - Paintings of William Ritschel. Open daily from 1 to 6 p.m.  
.... Carmel Art Association - Thumb box paintings by members and general show by artist members. Open 12 to 5 p.m. daily except Monday.

.... Pebble Beach Art Gallery - an exhibition of portraits by Florence Lockwood. Open daily 10 until 5 and Sunday 1 until 5.

### CIVIC MEETINGS .....

.... Planning Commission will meet Wednesday, July 16, at 4 p.m.

.... Hearing on La Playa Hotel Liquor License will be held Thursday, July 17, at 10 a.m.

## Village Week

### P.T.A. BOARD SUGGESTS STANFORD SCHOOL SURVEY

Meeting with the Carmel School Board of Trustees on Wednesday evening, the Carmel Parent Teachers' Association board of directors voted to recommend to the school board a survey of Carmel school needs by a Stanford group specializing in school planning. Following a lengthy discussion by both school board and P.T.A. members of crowded conditions in Carmel schools, Mrs. Lucy Foster, president of the PTA, formulated the vote of the PTA board in the form of a letter to be sent to the school board for action.

Aroused over the possibility of five kindergarten classes, operating on half-day sessions in the 1952-53 year, the group discussed current and prospective budget conditions and the increased classroom space.

Stuart Mitchell, superintendent of schools, pointed out that in five years Carmel's enrollment has jumped by 253 students, and that many rooms housed as many as 30 students



MODERN

## sol-air furniture

wrought iron

with fir tops



has not been approved by the council, and members will welcome public opinion on the matter at the open budget sessions which will start July 18.

Discussing current building plans, which include additions to Woods school, Thomas Elston, Jr., architect, stated that minimum costs were already being held to. Plans as now proposed would be approved by the State Department of Education only on an "impoverished school district basis."

Attending the meeting, their first as members of the school board, were Mrs. Howard Clark and Glenn Leidig.

### COUNCIL SEEKS ANSWER TO DRAINAGE PROBLEM

One of the major problems facing the Carmel city council is storm drainage. A plan for solving the problem might be worked into this year's budget.

At present the council is considering using general municipal funds to cover at least some of the costs. The use of public funds for drainage work

is thinking about a policy whereby the city puts up about \$4,000 per year to do the work on a piecemeal basis within an overall plan. Property owners would contribute either funds, materials or rights-of-way to aid in the work.

However, no definite decision has been reached. The solution of the storm drainage problem depends on whether such an item is included in the new budget.

## Travel Talk

Your travel agent is a travel expert. He can answer all your questions about such important things as:

HOTELS - Big, swank and luxurious - or small, friendly and homelike, your travel agent knows them all.

SIGHTSEEING - Your travel agent can tell you about places not in the standard guide books, places of breath-taking beauty or of great charm.

RESERVATIONS - Your travel agent will make complete arrangements and reservations for all carriers, hotels, resorts, sightseeing trips, theaters, and nightclubs. He also has information on such things as tipping, border papers, currency exchange, and shopping.

DAVID PRINCE  
MARGARET PEASLEY  
TRAVEL AGENTS  
Telephone 7-3835



## OUR COVER.

Embellished by a favorite sketch of Johann Sebastian Bach, this week's cover photo by Arthur McEwen includes a pair of heralds, Renee Wurzman (left) and Pamela Beales, in the entrance to Sunset School auditorium, which will house most of the Bach Festival events. Both girls are from Joanne Nix' Carmel Ballet Academy. Their instruments are 17th century English stagecoach horns, furnished by courtesy of Ian Floyd's Sheraton House antique shop in Monterey.

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**HIRSH JEWELERS**  
OCEAN AVENUE NEAR MISSION  
CARMEL-BY-THE-SEA

GATHERED TOGETHER for a few songs is the family of Glenn Leidig, newest member of the Carmel Unified School District board of trustees. At the keyboard is his wife, Marian, who conducts the Carmel Pre-school and thus is

also active in Village education. Beside her is the Leidigs' son, Don. Behind the piano is Glenn, who busies himself daily on the staff of the U.S. Naval Post-graduate School post office. And in the middle of this-all sits "Sooty,"

the Leidigs' music-loving cocker spaniel. Wednesday night Glenn attended his first session of the schoolboard, to which he was recently appointed to fill the vacancy left by Alfred G. Fry. -- Arthur McEwen photo.

## A SECTION DEVOTED TO THE **BACH FESTIVAL**

BEGINS ON  
PAGE 6

### Statement of Condition

#### Carmel Savings & Loan Association

as of Close of Business

JUNE 30, 1952

Cash on Hand and in Banks	\$ 92,768.29
U. S. Bonds	60,187.50
Federal H. L. B. Stock	17,000.00
Loans on Real Estate	847,118.24
Loans on Savings	531.33
Uncollected Interest	279.61
Furniture and Fixtures	2,324.65
	 <b>\$1,020,209.62</b>



Savings Accounts	\$ 849,376.36
Loans in Process	59,806.68
Accumulative Shares	6,206.60
Capital Stock	25,000.00
Surplus, Undivided Profits and Reserves	79,613.00
Other Liabilities	206.98
	 <b>\$1,020,209.62</b>

**CURRENT RATE 3%**

Savings Placed before July 11, 1952 will bear interest from July 1, 1952

MEMBER FEDERAL HOME LOAN BANK  
ACCOUNTS INSURED UP TO \$10,000.00

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with pleasure, that

it has moved to a new location on

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Our larger store will feature a complete new  
**CHILDREN'S DEPARTMENT**

carrying **STRIDE-RITE** Juvenile Shoes  
in addition to  
a larger selection of women's shoes - bags -  
and Berkshire Hosiery

# Entertainment..

## MONTEREY AREA DANCERS TO MEET WITH HOLLISTER

The Hollister Promenaders will be hosts to the Monterey Bay Area Folk Dancers at a Regional Folk and Square Dance Festival to be held at Bolado Park tomorrow. There will be swimming and a barbecue in the afternoon. Fires will be furnished for those who wish to barbecue.

A council meeting will be held at 4 p.m. and the callers' meeting at 4:30 p.m., at which time officers will be elected for the new year. Dancing will start at 7:30 p.m.

Callers will be here from different parts of this area and two callers from the San Francisco area, Jay Balch, president of the Northern Callers Association, and Leonard Murphy, president of the Northern Section of the California Folk Dance Federation.

## A Review

### 'WAY DOWN EAST'

Chalk up another fine show for California's First

Theater in its current production, "Way Down East." As directed by Rhea Diveley, this is a beautifully paced show which never allows interest to lag.

This sad tale of Anna Moore, more sinned against than sinning, boasts an outstanding cast. As the unfortunate Anna, Susan Lowry gave a touching performance. She possesses a lovely speaking voice and a fine stage presence. As the puritanical but eventually forgiving Squire Bartlett, Grant Shager gave a very consistent and effective performance.

Bruce Lowry, as the butterfly-chasing Professor Sterling, created a delightfully comic character and was greeted on his every entrance with waves of laughter. He took considerable physical punishment with a fine disregard for the bruises which must have followed.

It fell to the lot of Madeline Hicks and Milton Thornton to play, respectively, the gossipy Martha Perkins and the villainous Lennox Sanderson, who done our girl Anna

wrong. Both did extremely well and earned the hisses and boos which First Theater patrons always bestow on any unsympathetic character.

Two of the liveliest characterizations were Mary Burton's Kate Brewster and Alex Olivetti's Seth Holcomb. As played by Miss Burton, Kate was a charming flirt. Seth, with his addiction to "Long-life Bitters," a questionable rheumatism cure, made a wonderful foil for the coy advances of the husband-hunting Martha Perkins.

In other roles, Mila Ristic created an impression of womanly charm and sympathy as Louisa Bartlett, and Hi Holler, the doltish farm hand, was well done by Richard Dubrau. Towering Bruce Mac Leod was properly upstanding and noble as David Bartlett, who loves Anna in spite of

her past.

The sets, which were different for each of the four acts of the play, were very well executed.

Incorporated in the play was a square dance which, in view of the limited proportions of the stage, must have required much rehearsal and planning. It was brought off most successfully and provided a nice contrast to Anna's troubled tale.

The Olio, following the intermission, was presided over by Alex Olivetti and served further to display the versatile talents of the Troupers of the Gold Coast.

Perhaps the funniest act

of all was Mrs. Jarley's Wax Works. As so often happens at the First Theater, the humor was not confined to the far side of the footlights, and when Alex Olivetti announced that this was the first time an act of its kind had been seen in this country, there rose from the audience an apprehensive "Oh, Jesus," which broke up the audience and Mr. Olivetti completely. Madeline Hicks presided over this act with great elan, and her four wax figures, Grant Shager, Susan Lowry, John Jorgenson and Mary Burton went through highly amusing antics when "wound up." The Lowrys gave a charming rendition of

MONDAY EVENING will see the beginning of another annual Carmel Bach Festival, culminating intensive rehearsals. Shown above rehearsing the string section of the orchestra is Maestro Gastone Usigli who will conduct the entire festival. -- Arthur McEwen photo.

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OPENING TONIGHT at the Forest Theater is a new production of a favorite play, "Mr. Bunt." Erica Franke is shown (left) at work on one of



the sets which she has designed for the show, and (right) are two of the players, R. Joy Fehring and John Plunket Flanders. John will play the

Gateman, a role created by his grandfather in the original production here many years ago. Ruth Velissaratos photos.

"Some Sunday Morning," and Alex Olivetti and Milton Thornton united talents in the horticultural masterpiece, "Yes, She Knows Her Onions." A Tin Type Choir sang "Old MacDonald Had a Farm" with each participant maintaining a rigid pose throughout. The funniest aspect of this act was the appalling hat worn by Madeleine Hicks.

All in all, this is a show to be highly recommended. Patrons not only see a good show, but they have a good time from start to finish.

c.o.w.

#### PORUGUESE FESTIVAL THIS WEEKEND

The "Feast of the Holy Ghost" and the honoring of

Queen St. Isabel, Portuguese Festival to be held this Saturday and Sunday in Monterey, can expect at least 24 California towns and cities to be represented in the colorful parade.

The towns and cities that will be represented by their Holy Ghost Societies include: Watsonville, Oakland, Hollister, Salinas, Alisal, Tracy,

Modesto, Gilroy, Turlock, Valley Church, Santa Cruz, Patterson, Atwater, Newman, Gustine, Livingston, Chowchilla, Los Banos, Riverdale, Lemmore, Fresno, San Jose, and Manteca. Other religious societies are coming--from Tracy, the St. Bernard Society; Lady of Miracle Society from Gustine, and Our Lady of Fatima Society from Los



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#### Cottage Delicatessen

OCEAN AVENUE - CARMEL

#### FOR THE WEEKEND

Danish and Domestic Ham  
Roast Beef - Roast Turkey  
Corned Beef  
Pastrami  
½ Fried Chicken  
Smoked Tongue  
Imported Liverwurst  
Salads  
Stuffed Eggs  
Macaroni and Cheese  
Stuffed Bell Peppers  
Variety of Tarts

All Imported and Domestic Cheeses  
Imported Dutch and German Beers  
Choicest Imported Fish of All Kinds

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Banos.

The Monterey Chapter of the "Festa do Civino Espírito Santo" that is sponsoring the beautiful "Feast of the Holy Ghost" expects thou-

sands to come and celebrate with them and partake of their great Feast of Bread and Meat.

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CARMEL-BY-THE-SEA  
OCEAN AVENUE NEAR MUSEUM

## carmel valley Sun Spots

by PARKER KIMBALL

Landowners wishing more information on the proposed

Carmel Valley Soil Conservation District for which petitions now are being circulated, may call Bob Wilson at 9606... a number of Valley property owners have called us asking questions about the district, viewing with uneasiness the formation of a new however, according to our information, the district would be supported from the county general fund as is customary in financing other such districts rather than by direct taxation... also, anyone within the district boundaries but not wishing to join the district may withdraw... The district as planned would exclude the Tularcitos Fire District....

arena procured by the Horsemen's Assn. sponsoring the event.. A street dance Sat.

nite put on by the Bus. & Prof. Assn. will send off the weekend celebration .....

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RODERICK N. WILSON



# COMPLETE 1952 BACH FESTIVAL PROGRAM



## FESTIVAL PERFORMERS

### FIRST SOPRANOS

Helen Aron  
Constance F. Banks  
Helen Boillet  
Lydia Cole  
Ruth Davis  
Patricia Doolittle  
Jean F. Egger  
Alma Elwood  
Blanche Gibbs  
Elizabeth S. Hoisington  
Gail Johnson  
Beatrice Martin  
Patricia Moore  
Marian R. Parker  
Gertrude Ralph  
Paula Schneeberger  
Rosalie Woodard

### SECOND SOPRANOS

Helen Abinante  
Constance Banks  
Anne M. Bell  
Joyce Bishop  
Patricia Di Bene  
Ruth E. Gaskin  
Grace C. Harkins  
Dan LeNoir Hosack  
Betty F. Lamb  
Nancy Lofton  
Constance Messenger  
Narita Monholian  
Patricia Moore  
Amy W. Nelson  
Neeta White

### ALTOS

Myrtle D. Bagley  
Eva R. Cohn  
Kay Fessenden  
Ruth C. Green  
Margaret Hensel  
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Ruth McDonald  
Mary McElroy  
Phyllis McNeela  
Olga T. Scheffler  
Pauline W. Schmid  
Marian Tregenza  
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Norman Boxley  
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(Continued on Page 8)



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### GASTONE USIGLI, CONDUCTOR

THE HERALDING TROMBONES, Gordon Stewart, Donald Stewart, Donald Dean, and Jerry Jansen will play at 8 p.m. from the balcony, Sunset Auditorium, on July 14, 19, 20.

### MONDAY EVENING, JULY 14, 8:30 P.M.

Sunset Auditorium

Gloria in Excelsis, Chorus

Overture in D Major, No. 4 for Orchestra

Brandenburg Concerto No. VI for two Violas and Orchestra

Cantata No. 60, "O Ewigkeit, du Donnerwort," for Alto and Tenor

EULA BEAL - JAMES SCHWABACHER

Concerto for Violin and Orchestra, A Major, Mozart

ERVIN MAUTNER

### TUESDAY AFTERNOON, JULY 15, 3 P.M.

All Saints' Church, ORGAN RECITAL

LUDWIG ALTMAN

Louis Couperin (1626-1661) . . . . . Chaconne

Francois Couperin, Le Grand (1668-1733)

Elevation

Fugue on the Kyrie

My Sister Monica

J. S. Bach.....Prelude and Fugue in E Minor (The Wedge)

Seven Chorale Preludes

W. A. Mozart.....Second Phantasy in F Minor

### TUESDAY EVENING, JULY 15, 8:30 P.M.

Sunset Auditorium

Brandenburg Concerto No. III for Strings

Brandenburg Concerto No. II for Violin, Flute, Oboe, Trumpet and Orchestra

Ein Musikalischer Spass for two Horns and Orchestra, Mozart

WILLARD CULLEY, JR. - ALAN ROBINSON

Concerto in D Minor for Piano and Orchestra

RUTH SLENZYNSKI

### WEDNESDAY, JULY 16, 11 A.M.

Carmel Woman's Club, Lecture,

"Footnotes for a Bach Festival"

ALEXANDER FRIED

(No Wednesday Evening Concert)

(Please turn the page)

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THURSDAY, JULY 17, 11 A.M.

Carmel Woman's Club

First Session of Complete Cycle of Sonatas for Harpsichord and Violin  
ALICE EHLERS - ALEX MURRAY

3 and 4 P.M. All Saints' Church. ORGAN RECITAL.  
LUDWIG ALTMAN

W. A. Mozart ..... First Phantasy in F Minor  
J. S. Bach ..... Fugue in G Minor  
O Sacred Head, now Wounded  
From Heaven High  
Jesus, my Joy

Songs from the "Little Notebook of Anna Magdalena"  
PHYLLIS MOFFET

J. S. Bach ..... Prelude and Fugue in E flat Major  
Thy Throne I now Approach

THURSDAY EVENING, JULY 17, 8:30 P.M.

Sunset Auditorium

Brandenburg Concerto No. 1  
Excerpts from "The Art of the Fugue"  
Concerto C Minor for two Pianos and Orchestra  
CHARLES FULKERSON - RALPH LINSLEY  
Cantata No. 82, "Ich Habe Genug," for Bass Voice and  
Orchestra  
DONALD GRAMM  
Concerto for Violin and Orchestra, A Major, Vivaldi  
BARBARA BROWN

FRIDAY, JULY 18, 11 A.M.

Carmel Woman's Club

Second Session Sonata Cycle  
ALICE EHLERS ALEX MURRAY

FRIDAY EVENING, 8:30 P.M.

Sunset Auditorium  
Trio Sonata for Oboe, Violin and Continuo, Handel  
DON LEAKE - MURRAY KORDA - RALPH LINSLEY  
Two Arias for Tenor Voice with Flute and Violin Obligato  
Erbarone Dich From Cantata No. 55

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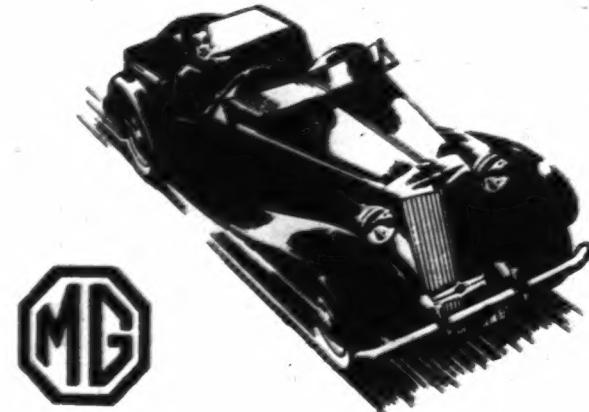
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PERFORMERS (cont.)

Wilburn Fessenden  
Charles Fulkerson  
Malcolm S. Millard  
Harold Ralph  
Paul Veneklasen

VIOLINS

Ervin Mautner, Concertmaster  
Barbara Brown  
Murray Korda  
Maxine McLean  
Mary Gussin  
Hedy Rimanczy  
Edwina Smith  
Rosemary McNamee  
Mary Alyce Marshall  
Mabel Pittenger  
Betty Stanley  
Cappy Pottle  
Mary Anne Acosta  
Viola Fuehr

VIOLAS

Samuel Singer, Principal  
Mary James  
Elizabeth Bell  
Jane Houghton  
Kenneth Browell

CELLOS

Marie Manahan, Principal  
Jean Fulkerson  
Jean Maguire  
Dorothy Lichten

CONTRABASSES

Ronald Gerst  
Leslee Scullin

FLUTES

Floyd Stancliff  
Patrice Kelly

OBOES

Don Leake  
Don Muggeridge  
Edith Egan

(Continued on Page 25)

# b gastone usigli

conductor

Watching Gastone Usigli rehearsing a section of the chorus for this year's Bach Festival, one is deeply impressed with his utter devotion to and love of the music of Bach. His eagerness that the singers achieve not only the musical effect he desires, but that they also fully understand and appreciate the significance of what they sing, bespeaks a sincere and dedicated artist. Usigli possesses, like so many great conductors, perfect pitch, and a faulty interpretation on the part of the chorus gives rise to a devastating imitation of their singing, uncanny in its exact delineation of their musical faults. With endless graphic examples, he conveys to the singers just what he wants, and through his patience and genius, he succeeds in drawing from these amateur singers memorable performances of these most difficult works. His gestures are many and excited--he waves his glasses until one fears for their safety--but beneath it all one senses his intense sincerity and a humility which places the music itself first, last and always.

Gastone Usigli was born in Venice, Italy, to a musical family, and his own musical studies began at the age of five with piano lessons. His interest in and love of music never flagged, even though at his father's insistence he earned his degree in philosophy. At the tender age of 17, he was an assistant conductor at the world-famed La Scala Opera House, while still pursuing his academic work. At 23, he received a gold medal for his feat of conducting "Die Meistersinger" without a score.

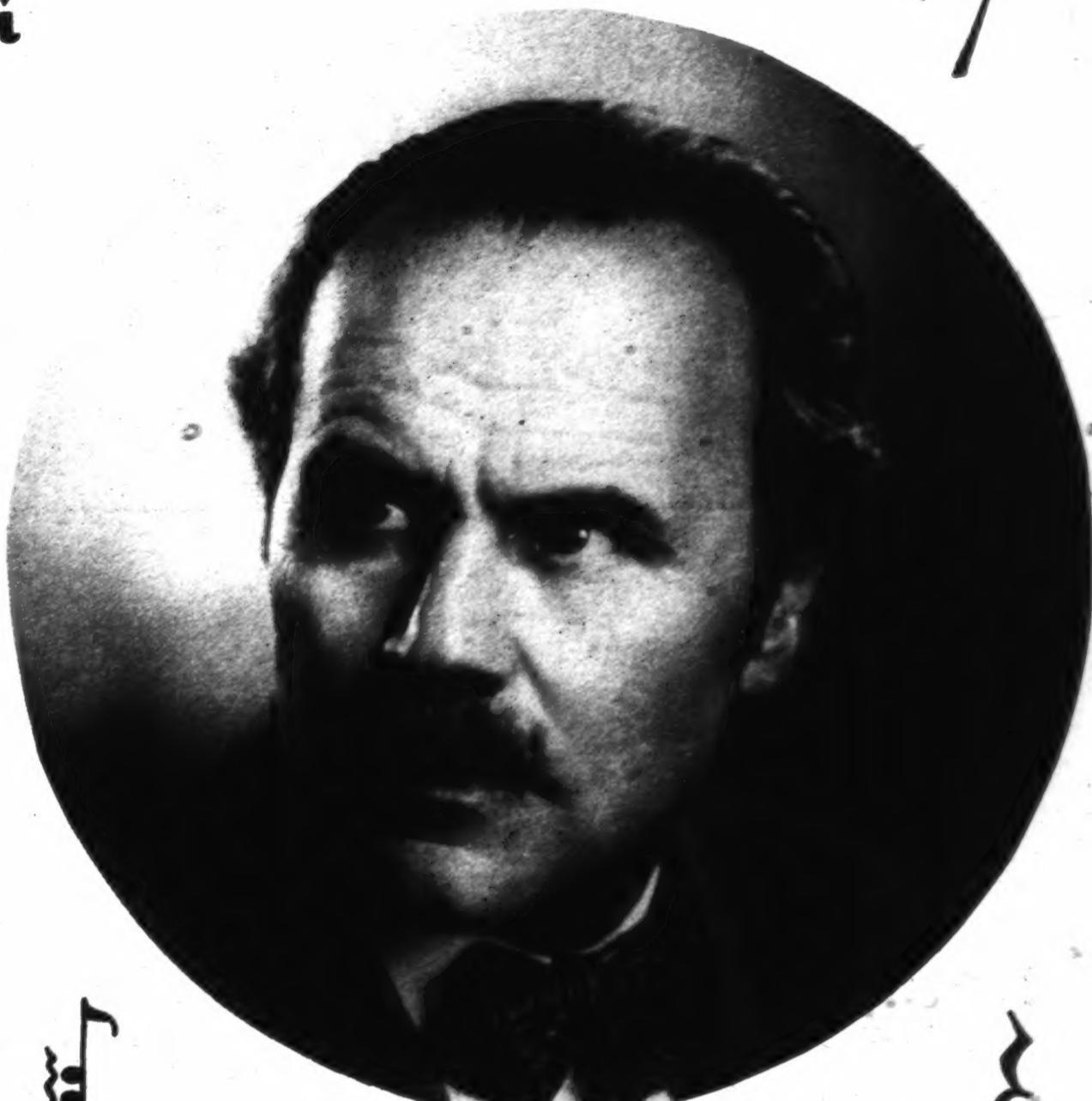
His youthful endeavors in opera left him with a lifelong love for choral work and his greatest pleasure lies in "concerting"--a word for which he says there is no adequate English equivalent.

Usigli came to this country 22 years ago, making his home in California. He quickly earned a place for himself in the musical life of the West as conductor, composer and teacher. He served as state director of the W.P.A. music project and for three years he formed a 110 voice chorus and a full orchestra which performed opera and oratorios.

He has had eight of his symphonic works performed in San Francisco, four of them by the San Francisco Symphony. A few years ago he conducted the Symphony in a performance of his own "Prometheus" overture, and two years ago he conducted the world premiere of his own "Passacaglia and Fugue for Orchestra." On July 1 of this year, he led members of the San Francisco Symphony in a concert at Temple Emanu-El, which featured the first performance of Casella's "Concerto Romano" for organ (with Ludwig Altman), strings, brass choir, and tympani, as well as his own orchestration of Bach's "Art of the Fugue."

He served for several years as conductor of the San Jose Symphony Orchestra, and he has appeared as conductor of the San Francisco Symphony in its concert at the Woodminster Bowl in Oakland, including an appearance this year.

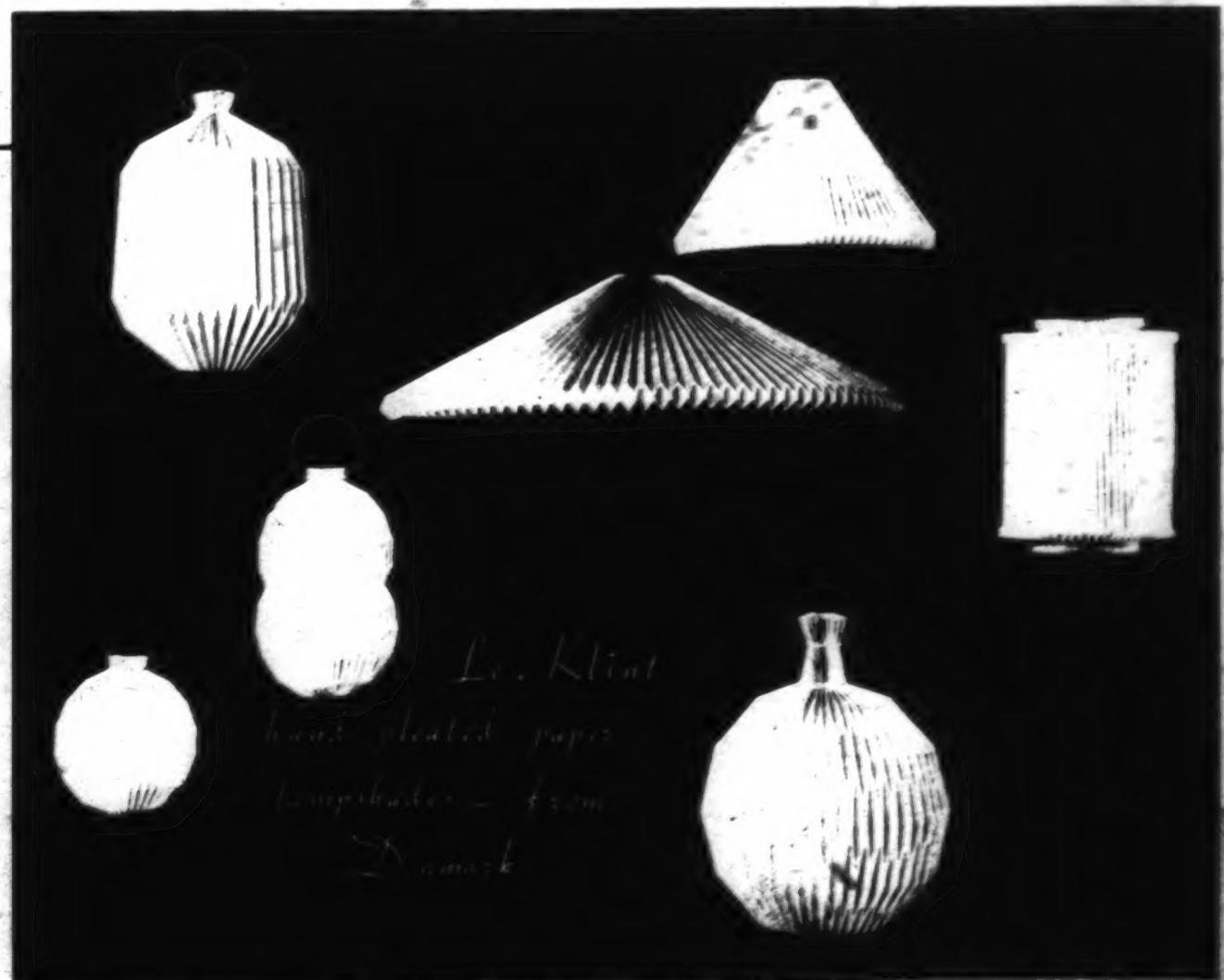
The 1952 Carmel Bach Festival will mark the twelfth consecutive year that Maestro Usigli has conducted this great undertaking. His abilities as orchestra conductor, teacher of soloists, trainer of choruses, arranger, composer, and interpreter leave one marvelling at the true humility which is perhaps his greatest characteristic. Without his selfless devotion and complete artistic integrity, the festival would never have become the glorious reality it is today. Festival listeners owe a deep debt of gratitude to Gastone Usigli, one which he probably considers repaid when they share his deep and abiding love of all music, especially of the music of Bach.



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# Founders And Producers Of The Bach Festival

Carmel has long been noted for the ease with which visitors are ensnared by its unique charm and beauty. Two visitors who remained not only to enjoy but to increase its charms are Dene Denny and Hazel Watrous, founders and producers of the Carmel Bach Festival. Their achievement in founding a major music festival in a village of some 3400 residents has earned for them the gratitude and admiration of Carmelites and music-lovers everywhere.

Hazel Watrous studied to become a painter and designer at the San Francisco Institute of Art, the University of Berkeley, Columbia University, the Rudolph Schaeffer School of Design, and under the painter Pizzoni. For twelve years she was supervisor of art in both the elementary and high schools of Alameda, California.

Dene Denny began her study of piano at the age of six. She studied with Gyula Ormey, Leo Ornstein, and Wager Swayne, and she gave the first all-modern piano concerts on the West Coast in San Francisco and Los Angeles around 1927. Having earned her Bachelor's and Master's degrees in English and Philosophy from the University of California, where she achieved membership in Phi Beta Kappa, she opened her own music studio in San Francisco.

Miss Denny and Miss Watrous for several years shared a penthouse apartment in the old Fiske mansion in San Francisco. They held art shows, musicales, puppet shows, and lectures. Intending to journey to New York for a year's study in their respective fields, they stopped en route at Carmel, and it wasn't until three years later that they continued on their way to New York. The three years in Carmel were spent in designing and building homes.

New York fought a losing battle to the thrall of Carmel and, cutting short their stay, they returned to Carmel and built their own home and studio.



This studio was the scene of many memorable evenings of performances and discussions of new trends in art and music.

After a year spent in presenting classic plays at the Theater of the Golden Bough, which they leased, they established the centrally-located Denny-Watrous Gallery with weekly concerts, art exhibits, and lectures.

What was eventually to grow into the Bach Festival

had its beginnings when the Mesh-Kah-Mie string quartet began summering in Carmel. Availing itself of the Denny-Watrous management, the quartet formed the nucleus of a local orchestra, with both professional and amateur participants. The following summer, a music festival was held, with three quartet concerts and two by the new orchestra, now reinforced by members of the San Francisco Symphony. The original con-

ductor, Michael Penha, was succeeded by Carol Weston of Mills College, then by Ernst Bacon, Sascha Jacobinoff, and finally, Gastone Usigli, who has returned every year for the past twelve years. The Festival grew with each succeeding year and is now the longest and most comprehensive Bach Festival held in this country.

Miss Denny and Miss Watrous are also responsible for inaugurating wonderful evenings of old-time melodrama and eloc in California's First Theater in Monterey. This building, which was dark for 89 years, was brought to new life under their management, with the sponsorship of the History and Art Association of Monterey. The year

1937 saw the Troupers of the Gold Coast in a production of "Tatters, the Pet of Squatters' Gulch," and the succeeding years have brought the revival of many old, authentic melodramas. Among the productions this year were: "From Rags to Riches," "Black Bart," and the current show "Way Down East." Here, too, Miss Denny and Miss Watrous have succeeded in uncovering and fostering talent in local residents. An evening at The First Theater is notable for the contagious good-humor of cast and audience alike.

The Denny-Watrous Management, which maintains offices in San Jose during the week, also presents an an-

(Continued on Page 24)

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# Ludwig Altman



Ludwig Altman, recognized as the leading organist on the West Coast, will present afternoon recitals of the organ works of Bach and his contemporaries at All Saints' Church on Tuesday, July 15, and Thursday, July 17.

Mr. Altman is organist for the San Francisco Symphony Orchestra, for Temple Emanu-El, and for the Ninth Church of Christ Scientist in San Francisco. During the past year he was appointed official organist for the California Palace of the Legion of Honor where he presented organ recitals on alternate weekends. He also is an instructor in organ for the University of California Extension Division.

His appearances last year included a first performance of Pau-

ficial organist for the California Palace of the Legion of Honor, where he presented organ recitals on alternate weekends. He also is an instructor in organ for the University of California Extension Division.

His appearances last year included a first performance of Pau- lenc's Organ Concerto under Arthur Fiedler with the San Francisco Orchestra. He appeared in May as soloist in the Mozart Matinee, under Gastone Usigli, at the Palace of the Legion of Honor. On July 1, he participated in the first performance of Casella's Concerto Romano for organ, strings, brass choir, and timpani. This also was under the baton of Gastone Usigli, with members of the San Francisco Symphony. He was also a recitalist at the June convention of the American Guild of Organists in San Francisco.

## Alexander Fried



Alexander Fried, who will lecture on "Program Notes for a Bach Festival" on Wednesday, July 16, at 11 a.m., at the Carmel Woman's Club, is a musician as well as a distinguished critic of art and music. A native of New York City, he began his study of piano at the age of eight. After attending New York public schools, he went to Columbia University, receiving his A.B. in 1923. Specializing more and more in music, he received his Master of Arts degree from Columbia in 1924. He was awarded the Moenthal Fellowship for Postgraduate study to prepare for a music critic's career. After working on the Musical Digest for several years, ending as managing editor, he came to San Francisco, where for 25 years he has been music and art critic, first with the Chronicle, then since 1934, with the Examiner. He has written many articles for other publications and he is also San Francisco music and art correspondent for the Christian Science Monitor.

Mr. Fried has been the commentator for the Young People's Concerts of the San Francisco Symphony, both in San Francisco and out of town, and he has done extensive lecture work, both on the platform and over radio.

## CLOSE HARMONY



*From where I sit ... by Joe Marsh*

### How Nervy Can a "Tenant" Get?

"Harry the Hermit" dropped in to see Judge Cunningham the other day and started complaining about that dilapidated house he lives in over near Greenwood Lake.

"Who's my landlord?" Harry wanted to know. "Whichever you pay rent to," says the Judge. "Don't pay any rent," says Harry. "Moved into that house twelve years ago and nobody ever came to collect."

"Well," says the Judge, looking mystified, "what do you have to complain about?" "Plenty," replies Harry. "Rain's pouring in my living room and if someone doesn't

fix that roof, I'm moving out!"

Now Harry was only having a little joke, but from where I sit I've seen people act just about as nervy as this sometimes—seriously. Like those who enjoy all the rights Americans have worked for, and yet would take away some of those freedoms from others—for example, our right to enjoy a friendly glass of beer. I say these "looks of intolerance" have no place in the "home of liberty."

*Joe Marsh*

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# Phyllis Moffet



Phyllis Moffet is a festival soloist whose appearance is eagerly awaited by audiences who have heard her in past years. Her lovely soprano voice has been hailed by critics for its outstanding richness and purity.

Miss Moffet will appear this year in a performance with Ludwig Altmann, organist, in a group of songs from the "Little Notebook of Anna Magdalena." This performance will take place on Thursday, July 17, at All Saints' Church. On Saturday, July 19, she will sing the Cantata No. 202, "Wiechst mir, betrobt Schatten," and on Sunday she will be one of the soloists in the Mass in B Minor.

After graduation from Pomona College, where she majored in voice and pipe organ, Miss Moffet won the Hollywood Bowl Auditions and appeared as soloist under the baton of Stokowski. She has been a frequent soloist with the Los Angeles Philharmonic, under Alfred Wallenstein, and on the Standard Hour on radio.

Miss Moffet has been the soloist on many national radio programs for both NBC and ABC, has sung with the San Diego Symphony Orchestra under Fabian Sevitsky, has participated in three performances of Beethoven's Ninth Symphony under Pierre Monteux, and has sung numerous soprano roles in oratories under the direction of Dr. Richard Lert. She has taken advanced study with Conrad Boe in New York and with the world-renowned interpretative artist, Lotte Lehmann.

During the past year, Miss Moffet appeared in six solo performances with the San Francisco Symphony, with Pierre Monteux conducting, including his farewell performance in San Francisco. For the Handel Society, she recently recorded "Judas Maccabaeus" with the Utah Symphony, Maurice Abravanel conducting.



## Eula Beal



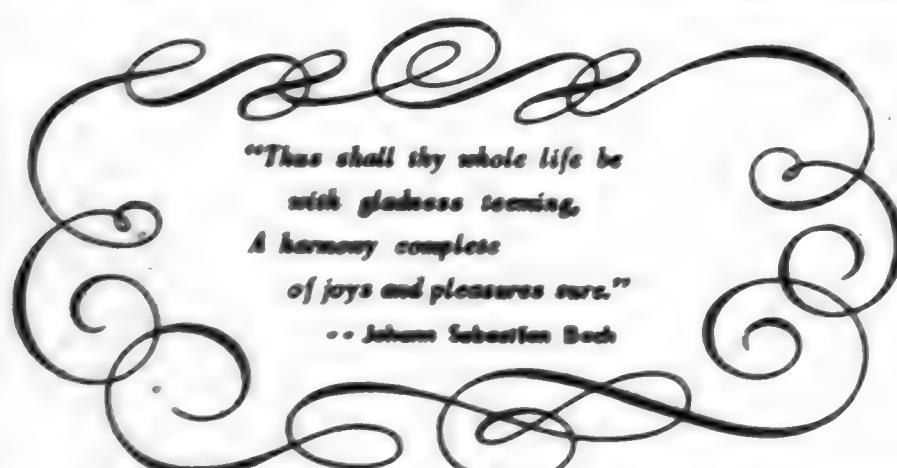
Since her New York debut in November, 1947, Eula Beal has pursued a highly successful career as a concert artist and symphony soloist. Under the auspices of the National Concert and Artists' Corporation, she has made nation-wide tours for the past three years. She numbers among her solo appearances, performances with the San Francisco Symphony, the Los Angeles Philharmonic, the Dallas Symphony, the Hollywood Bowl Orchestra, and the Pasadena Civic Orchestra.

Miss Beal also appeared in a concert motion picture with Yehudi Menuhin and Jacob Gimpel entitled "Concert Magic." She studied voice with H. Norman Spahr, Arthur Alexander, and Homer Samuels and coached with Shibley Bayes. Miss Beal also underwent special coaching with Richard Lert in the music of Bach.

In private life, Miss Beal is the wife of William A. Garnett and the mother of William Allan Garnett, born last October.

This year's Bach Festival marks Miss Beal's debut to Carmel audiences. She will be heard on Monday, July 14, in Cantata No. 60, "O Ewigkeit, du Donnerwort," and on Sunday, July 20, as contralto soloist in The Mass in B Minor.

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— Johann Sebastian Bach

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# James Schwabacher

Since his appearance in last year's Bach Festival in the role of St. John in the Saint John Passion, James Schwabacher has achieved an ever greater artistic stature with sixteen performances in solo roles with the San Francisco Opera Association, and numerous symphony and festival engagements. He sang "Elijah" at the Brevard Festival in North Carolina, and, with Franz Waxman conducting, the St. John Passion in the Los Angeles Music Festival. This year marked his third season as a solo performer with the Cincinnati Symphony under Thor Johnson. He was also a soloist in the Stern Grove concerts in San Francisco and with the Intimate Opera Company. He will appear again next season, his fourth, with the San Francisco Opera Association as well as in the Ojai Festival in May of next year.

Mr. Schwabacher has been particularly praised by critics for his "immaculate diction, his well-controlled phrasing, his graceful stage presence, and his real acting ability."

His performances in this year's Bach Festival will include the Cantata No. 60, "O Ewigkeit, du Donnerwort," for alto and tenor, (with Eula Beal), to be given on Monday, July 14; two arias for tenor voice, in the evening concert on Friday, July 18; and the Mass in B Minor in two performances on Sunday, July 20.



A newcomer to the Bach Festival this year is the young bass-baritone, Donald Gramm. He will sing the Cantata No. 82, "Ich Habe Genug," on Thursday, July 17, and on Sunday, July 20, will appear as bass soloist in the Mass in B Minor.

He was born in Milwaukee, Wisconsin, and his early musical training was as a pianist and organist. He studied singing at the Chicago Musical College where he held a scholarship for four years. Since that time, he has been the protege of the distinguished recitalist and Metropolitan Opera star, Martial Singer.

Mr. Gramm has been a regular soloist on the Chicago Theater of the Air radio program and has appeared as soloist with the San Francisco, Pittsburgh, and Chicago Symphony orchestras.

During the last year, he was a soloist in the Stern Grove Concerts in San Francisco under the baton of Gaetano Metola, a solo participant in the Los Angeles Musical Festival in the St. John Passion, and, in the East, he appeared as soloist in the New York City Opera Season and with the Little Orchestra Society. He also made a 13-city tour of Alaska during April of this year.

Mr. Gramm's voice was enthusiastically hailed by one of the harshest of critics, Claudia Cassidy of the Chicago Tribune, and Alfred Frankenstein of San Francisco signalled his debut here as "the start of a very great vocal career."

## Donald Gramm

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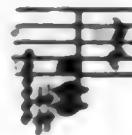
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Alice

Ehlers



Dan L. Hosack



One of the most distinguished participants in the Bach Festival this year is Alice Ehlers, harpsichordist. She will be heard in the complete cycle of Sonatas for Harpsichord and Violin, with Alexander Murray, to be given on Thursday, July 17, Friday, July 18, and Saturday, July 19, all at 11 a.m. Her final Festival appearance will be as soloist in the Brandenburg Concerto No. 5 in the concert on Saturday evening.

Dr. Ehlers was born in Vienna, Austria, and her early studies were with Theodore Leschetizky and Dr. Karl Weigl. She spent four years at the Berlin State Academy, studying harpsichord with Wanda Landowska. While at the Academy, she won the Mendelssohn prize. She was a member of a trio with Paul Hindemith in Berlin and she founded the Friends of Old Music to bring unknown and forgotten music of the 17th and 18th Centuries back into repertoire.

Coming to the United States in 1938, she has been since 1942 professor of music at the University of Southern California where she teaches harpsichord and holds classes for instrumentalists and singers in the interpretation of 18th century music. In 1949, she was awarded an honorary degree of doctor of music by Lewis and Clark College in Oregon.

Dr. Ehlers is the director of the Los Angeles Bach Festival as well as being a leading participant.



Dan LeMair Hosack, who last year sang the contralto air *Et Exultavit* in the St. John Passion, will this year appear as a soprano soloist in the Mass in B Minor. During a year of study in San Francisco with Mrs. Vladimir Bremner, she succeeded in pulling her voice up to a dramatic soprano, and on June 29 she sang the soprano solo part in Mendelssohn's "Elijah" with the San Francisco Oratorio Society. She is also scheduled to sing the soprano role in "The Messiah" later this year.

She speaks of her appearance in the Bach Festival here as "coming home." She has been the regular contralto soloist with St. Mary's-by-the-Sea Episcopal Church in Pacific Grove.

She came to California from Pittsburgh, where she sang leading roles in Gilbert and Sullivan under the direction of Harvey Gaul. She has appeared here as soloist with the Monterey County Symphony Orchestra and has been presented in recital by Mr. Noel Sullivan at his Hollow Hills Farm.

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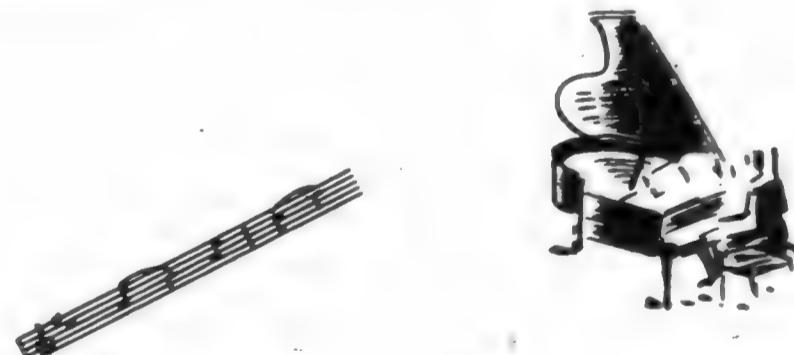
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# Ruth Slenczynski



Ruth Slenczynski's appearance as soloist in the D Minor Concerto for Piano and Orchestra in the concert of Tuesday, July 15, will be most eagerly awaited by those who heard her in last year's Bach Festival. Beginning her professional career at the incredible age of four, she has now reached an artistic maturity which wins her the most enthusiastic critical acclaim wherever she appears.

Miss Slenczynski's first concert, in 1929, at Mills College, was followed shortly by European study. She studied first under Egon Petri and Arthur Schnabel in Berlin, making her debut there in 1931. In Paris, where her family moved when Hitler came to power, she studied under Alfred Cortot, playing his first concerto in 1932 with the Paris Symphony under his direction. Rachmaninoff, Georges Dandelot, and Nadia Boulanger all taught her during her Paris years, and in 1933 she made her New York debut. Since then, she has played with most of the great symphony orchestras of Europe and the United States, as well as doing extensive concertizing. She returned to this country during World War II and began her first formal schooling, majoring in psychology at the University of California. While there, she met her future husband, was married in 1944, and when her husband was drafted, she spent the remainder of the war years playing, as she describes it--everywhere, everything, on every kind of piano for the Armed Forces. For her work, she was awarded the silver A.F.E.C. pin. After the war she began teaching at the Mercy School of Music in Burlingame and at the San Francisco Academy of Music. She has had some of her compositions published by Schirmer and has made appearances on radio, television, and in motion pictures. During the past year, she appeared in concert in Honolulu and was greeted by a most laudatory press. Her appearance as soloist with the San Francisco Symphony under Arthur Fiedler in the summer "pops" series last year resulted in the only sold-out house of the series. Her performance received unstinted praise from the critics. She will appear this fall in two performances with the San Francisco String Quartette, give a series of recitals in the central states, and play both orchestral and solo dates in Eastern centers, including Boston and New York. Following this, she will go to Europe for a concert tour.



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# Julian Karolyi



The pianist Julian Karolyi is a newcomer to the Carmel Bach Festival. He will be heard in works for solo piano by Bach in the concert of Friday, July 18, and in the Concerto for three pianos, with Ralph Linsley and Charles Fulkerson, on Saturday, July 19.

Mr. Karolyi, a native of Hungary, studied in Leipzig with Max von Pauer and was the winner of a four-year scholarship at the Gewandhaus Foundation, an honor rarely accorded non-Germans. In 1931, he studied with Alfred Cortot in Paris, and later with Ernest von Dohnanyi at the Franz Liszt Academy. Among the prizes won by this distinguished artist are the Mendelssohn Prize at Berlin in 1929, the Blechner prize at Dresden in 1931, the Chopin prize at Warsaw in 1932, and the Liszt prize at Budapest in 1933.

Mr. Karolyi has toured in all the major European cities, including appearances with the Berlin Philharmonic and the Lamoureux Orchestra, and he appeared in New York City at Carnegie Hall in 1951.

He will make television films with the Janssen Symphony while in this country in August and he will then return to Europe where he is scheduled to appear in a solo capacity with Furtwangler and other leading European conductors.

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**MAXINE**

Charles Fulkerson has played in every Carmel Bach Festival since 1941 and this year he will be heard in the Concerto for Two Pianos in C Minor, with Ralph Linsley, on Thursday, July 17, and in the Concerto for Three Pianos, with Julian Karolyi and Ralph Linsley, on Saturday evening, July 19.

Mr. Fulkerson is currently associate professor of music at Humboldt State College in Arcata, California. He studied at San Jose State College and took graduate work at the University of Southern California. Since 1943, he has been the conductor of the Humboldt Little Symphony, the Humboldt county community orchestra. He spent the year 1950 in New York, studying at Juilliard and Columbia University. He has also studied with Abby Whiteside and worked with the Robert Shaw Collegiate Chorale.

His wife, Jean Crouch Fulkerson, cellist, is also a veteran Festival performer, having appeared in every Festival except one.

## Charles Fulkerson



## Ralph Linsley



The 1952 Bach Festival will be the 13th consecutive appearance for Ralph Linsley, pianist. He first joined the orchestra in 1934 and he has returned each year since. His work as an accompanist has been brilliant and subtle and understanding and as a solo pianist he is fluent and sensitive. His first appearance this year will be with Charles Fulkerson in the Concerto for Two Pianos in C Minor in the concert of Thursday, July 17. On Friday, July 18, he will be heard with Mario Marzola in the Sonata in D Major for Cello and Piano, as well as in the Handel Trio Sonata for violin, cello and piano. His final Festival appearance will be in the Concerto for Three Pianos with Julian Karolyi and Charles Fulkerson, on Saturday, July 19.

Mr. Linsley has concluded his sixth season as regular accompanist for Nan Morrison and this year he confined his touring to her Western dates in order to pursue his studies at the University of Southern California toward a Master's Degree in music which he received in June. He majored in harpsichord with Alice Ehlers.

He appeared during the past year as guest soloist with the Roger Wagner Chorus on the Forest Lawn radio program, in the annual "Messiah" at Pasadena under Dr. Richard Lort, and as harpsichordist in ensemble works in the Baroque Festival at the University of Southern California in January of this year.

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## Ervin Mautner

Ervin Mautner returns to Carmel for the third year as solo violinist and concert master in the Bach Festival. He began his study of violin under Hans Letz and Emanuel Zetlin and later was awarded the New York Symphony Scholarship as well as the Morgenthau Scholarship. Under Winthrop Sargent, he pursued his studies of harmony, counterpoint, orchestration, and composition. After completing his work at the Manhattan School and New York University, he studied conducting with Otto Klemperer, Gastone Usigli, and Serge Koussevitsky. In 1950, he studied conducting with Pierre Monteux at Hancock, Maine.

His solo appearances have been made with the New York Philharmonic Orchestra, the New York City Symphony, the Stockton Symphony, and the National Youth Orchestra, of which he was assistant conductor and concertmaster. He has been for several years a leading violinist with the San Francisco Orchestra.

In the current Bach Festival, Mr. Mautner will be the soloist in the Concerto for Violin and Orchestra in A Major by Mozart.

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## Murray Korda

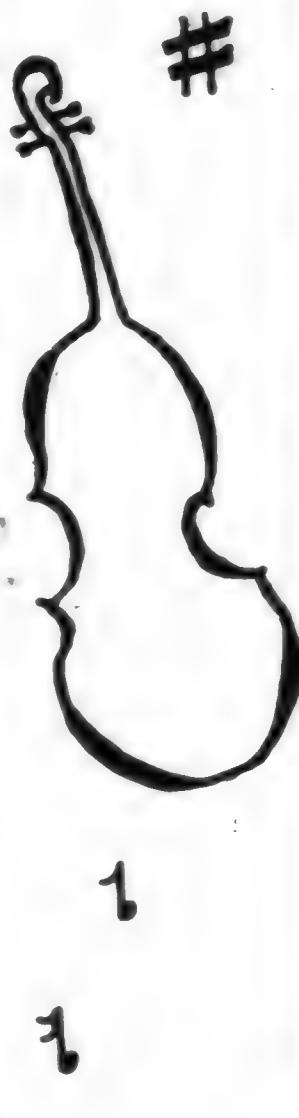
Murray Korda will be heard this year in the Handel Trio Sonata in D Major for violin, oboe and piano, with Don Leake and Ralph Linsley, in the concert of Friday, July 18.

He was born in New York in 1928, the son of Hungarian parents, and his early studies were with Jascha Festofsky and, later, with Georges Enesco in Paris.

Murray Korda made his New York debut at the age of 15 and he toured the United States with the American Symphony under the direction of Morton Gould. After appearing as soloist at the Carmel Bach Festival in 1948, he became a resident of Los Angeles, playing on radio and television, making recordings for the studios and devoting much time to research and arranging of Gypsy music.

He has just returned from an extensive European tour of 64 appearances during which he received special acclaim for his restoration of gypsy music to the position of artistic importance it enjoyed when artists such as Boldi and Sarasate performed Tzigane works in recital.

The eminent composer, Jacques Ibert, was so impressed by Mr. Korda's playing that he asked him to perform the World Premiere of his composition "Capriena."



## Barbara Brown

Barbara Brown will play the Concerto in A Major for violin and orchestra by Vivaldi in the concert on Thursday, July 17. She is a winner of the U.C.L.A. Young Artist Auditions and was presented in concert at Royce Hall. She was, for the third consecutive year, first violinist in the winning quartet in the Coleman Chamber Series. She has appeared three times as soloist with the Pasadena Symphony under Dr. Richard Lert. With Alfred Wallenstein as judge, she was chosen to give a debut recital at the Wilshire Ebell Theater.

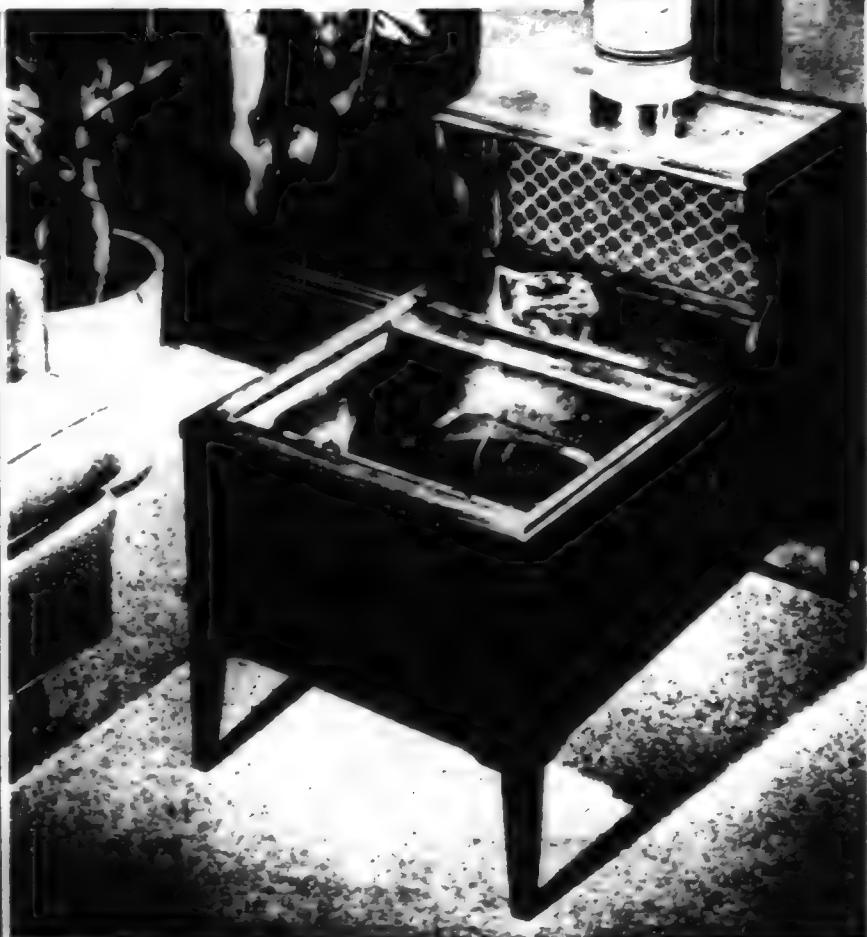
Miss Brown has played concerts on the California Artists Series in Santa Barbara and Pasadena. She was awarded a full scholarship at the Los Angeles Conservatory of Music by the Philharmonic Committee.

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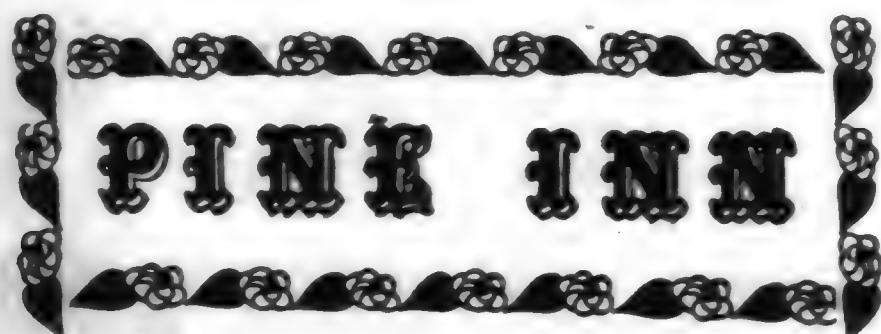
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# Willard Culley

Willard Culley appears for the fifth time this year at the Carmel Bach Festival. He will be heard in the musical novelty, "Ein Musikalischer Spass," for two French horns and Strings, in the concert on Tuesday evening, July 15.

Mr. Culley has had a variety of musical experience--from Harry James' orchestra to the Bach Festival. He studied with William Pierce, William Hinshaw, and Lorenzo Sansone. He played first horn with the Los Angeles Federal Symphony from 1938 to 1942. He then went to New York with Harry James' orchestra and joined the air force there. He spent his time in the Army in radio school and playing in various service bands. His first post-war job was with Spike Jones' orchestra, after which he signed a contract as first horn with Columbia Studios in Hollywood where he stayed two and a half years.

He has studied recently at the Los Angeles Music Conservatory and under James Stamp. He is currently studying with Wendell Hoss. He plans to stay at Universal Studios, where he is presently employed, until the opportunity arises to join a first-rate symphony.



## Marie Manahan

Marie Manahan began her study of the cello at the age of eight. She played with the Pasadena Civic Symphony when she was only 12, making her the youngest member ever to play with that group. She is currently attending the University of Southern California as a scholarship student and is working toward her bachelor's degree in music. At the University, she is soloist with the University Symphony and cello instructor in the preparatory department.

Miss Manahan has given many solo recitals and has appeared with various chamber music groups in Los Angeles, Pasadena, and vicinity. She was a member of last year's Bach Festival orchestra and this year she returns as first cellist and as soloist, with Ralph Linsley, in the D Major Cello Sonata to be heard on Friday, July 13, in the concert beginning at 8:30 p.m.

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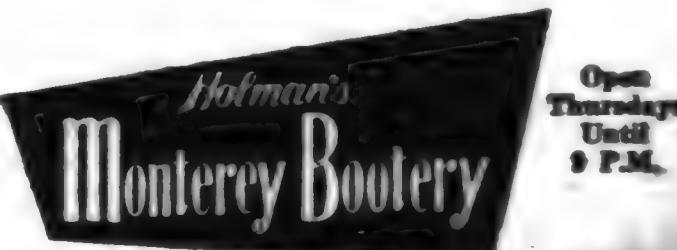
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Alexander Murray will be heard in this year's Bach Festival, with Alice Ehlers, in the complete cycle of Sonatas for Harpsichord and Violin. These two artists have joined their talents in many previous concerts of 18th century music with most gratifying public and critical acceptance. Both have been highly praised for the complete integrity and selflessness with which they approached the music of Bach and his contemporaries.

Mr. Murray was born in Scotland but received his entire musical training in America. He has concertized extensively throughout the United States in recitals and as soloist with leading symphony orchestras. He numbers among his successful solo appearances several in the Hollywood Bowl. He is, at present, the Concertmaster of the Republic Pictures recording orchestra.



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# Floyd Stancliff

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Floyd Stancliff is a veteran member of the Carmel Bach Festival Orchestra. He and Patrice Kelly will be heard in Vivaldi's Concerto for Two Flutes in the evening concert on Friday, July 18.

Mr. Stancliff participated in 24 Bach Festival concerts during the bi-centennial celebration. He currently teaches at Whittier College, where he this year gave two faculty recitals of works by American composers including Howard Hanson, Walter Piston, and Elden Barton. He played in the Whittier Symphony in the 18th Century Music Festival and participated in the Festival of Contemporary Music in Los Angeles. He is flutist with the Kern Philharmonic Orchestra and has done work with the 20th Century Fox motion picture orchestra.

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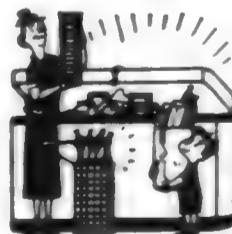
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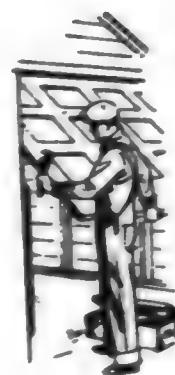
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Patrice Kelly will return to this year's Bach Festival to be heard in Vivaldi's Concerto for Two Flutes, with her teacher, Floyd Stancliff, in the concert on Friday, July 18.

Miss Kelly has been a member of the Bakersfield High School and Junior College Orchestras, as well as the Kern Philharmonic Orchestra. She attended the Music Academy of the West and played in Peter Meromidum's Junior Symphony.

Miss Kelly completed her second year at Whittier College recently. She appeared as soloist with the Whittier College Community Symphony Orchestra and in March gave a recital at the college. She was one of the winners of the Phi Beta auditions, as a result of which she appeared in a debut recital at the Wilshire Ebell Theater in March. In May of this year, she appeared as soloist with the Los Angeles Women's Symphony.

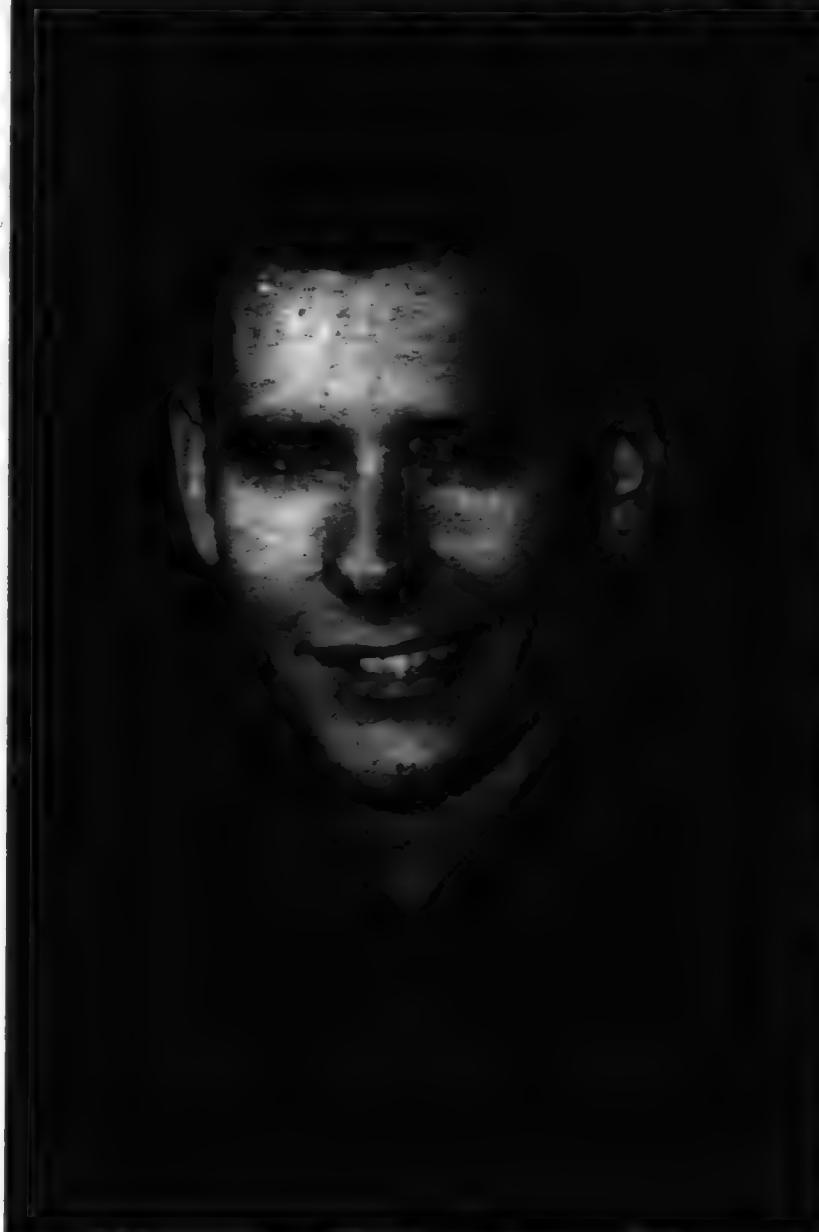
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Don

Leake



Don Leake, who played in the Festival Orchestra last year, will be heard this year in the Handel Trio Sonata for violin, oboe and piano with Ralph Linsley and Murray Korda.

Mr. Leake is currently attending the University of Southern California as a scholarship student and appeared as a soloist in the Baroque Festival at the University this year. He is a member of the Los Angeles Woodwinds, a chamber music ensemble, and is first oboist in the Pasadena Civic Orchestra. He studied interpretation of 17th and 18th Century music with Alice Ehlers and he has recorded Bach's organ preludes and fugues as arranged for 18 woodwinds. He has performed under a number of distinguished conductors, including Bernard Herriman, Richard Lert, John Bennett, James Sample, Leopold Stokowski, and Franz Waxman.

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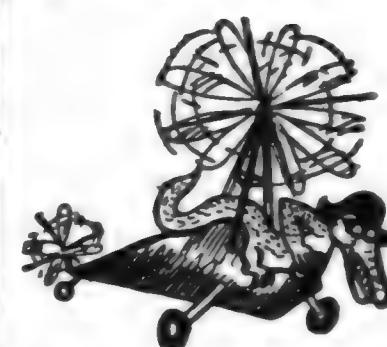


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# Angie Machado



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Miss Machado is currently choral director at Santa Catalina School, Monterey, where she also directed the music for their production of "As You Like It" in May of this year. She teaches a piano class twice a week throughout the year at Monterey Peninsula College, in addition to her private students.

This summer she is taking special study at Mills College in a Master Class under Egon Petri and private study with Alexander Liberman.

This will mark Angie Machado's seventh year as choral assistant to Maestro Gastone Usigli. During the late winter and early spring, when Usigli is able to come to Carmel only twice a month, she meets with the chorus on alternate weeks, patiently rehearsing and preparing the ground for his intensive work. Her task at times involves teaching music almost by rote as she does not have trained singers to work with in the majority of cases. She works with the greatest self-effacement toward the interpretation desired by Mr. Usigli.

Miss Machado received her degree, with special work in secondary education, music, and speech, from San Jose State College, and she came to the Peninsula in 1941 to take charge of choral work and musical education in Monterey High School. At the end of the year, she came to Carmel where she taught all the vocal music in both Sunset School and Carmel High School. In 1950, she opened her own music studio in Carmel for the teaching of voice, piano, and accompanying. Although the piano has always been her major interest--she was a pupil of both Tamara Morgan and Augusta Berkelbaum--she finds work with choral groups both exciting and gratifying. Her patient and devoted work with the Festival chorus has been a great source of satisfaction both to herself and the chorus.



## DENNY-WATROUS cont.

nual series of concerts and New York plays in San Jose Auditorium, featuring such distinguished artists as Marian Anderson, Lily Pons, Jascha Heifetz, Sadler's Wells Ballet, Helen Hayes, and scores of others.

Though both Dene Denny and Hazel Watrous, with sincerity, deprecate their accomplishments, anyone cognizant of the great financial risk and tremendous amount of work and responsibility involved in a festival of the proportions achieved by them, cannot help but be awed and grateful. Whereas most major music festivals are the result of generous financial backing and widespread community effort, this great dream was brought to fruition through the hard work, vision, impeccable taste, and selfless giving of these two admirable women.

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SCHWEITZER TRADITION  
RENEWED IN ALICE EHLERS

It was from Dr. Albert Schweitzer, whom she first met in Germany in 1928, that Alice Ehlers heard the words which have become her musical text throughout her life: "Always listen to the inner voices in Bach's music; each voice lives its own life, dependently and independently, at the same time. If you will look at Bach's music that way, if each voice will be allowed to sing out its own beauty, I am sure you cannot fail," are the words Dr. Al-

bert Schweitzer said to her.

Just beginning her career as a harpsichordist, she desired to make a clean break with the traditional Bach interpretation and formed a lasting friendship built on hours of playing, studying, and analyzing Bach's music. Every summer, when Schweitzer returned to his home in Alsace from his hospital in Lambaréne, Africa, Alice Ehlers was a guest in his home, playing the harpsichord for him or listening to his playing on the organ.

Although Dr. Schweitzer has been perhaps the greatest influence on her development as a musician, Alice Ehlers studied piano with Theodore Leschetitzky, harmony and

counterpoint with Dr. Karl Weigi, harpsichord for four years with Wanda Landowska, and early music under Dr. Curt Sachs and Johannes Wolff.

Upon graduating from the Berlin State Academy she received the Mendelssohn prize and entered upon a long and successful career as concert artist and lecturer. In Berlin she formed a trio with Paul Hindemith and organized the Friends of Old Music, a concert group dedicated to bringing back into the repertoire forgotten music of the 17th and 18th centuries.

Coming to the United States in 1938, she has since 1942 been professor music at the University of Southern

California where she teaches harpsichord and holds classes for instrumentalists and singers in the interpretation of 18th century music. In 1949, she was awarded an honorary degree of doctor of music by Lewis and Clark College in

(continued on page 32)

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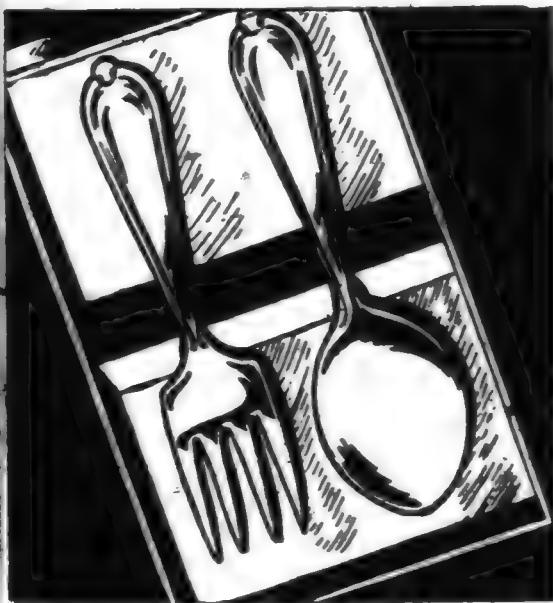
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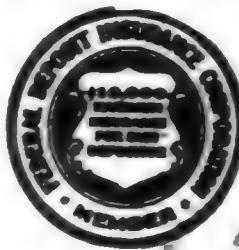
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**SADE'S:** One of Carmel's oldest and best-known restaurants. The dining room has recently been redecorated and Erika Franke has done a series of murals for the room. The cocktail lounge is downstairs with the dining room above.

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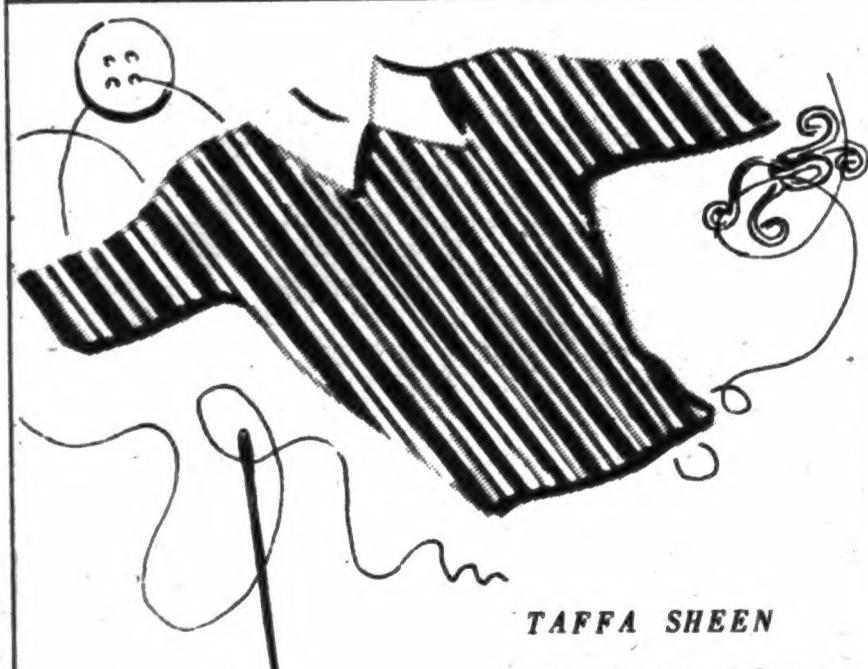
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## LEGAL NOTICE

### THOMAS K. PERRY

Attorney at Law  
P.O. Box 805  
Carmel, California  
Telephone: 7-7105

Attorney for Plaintiffs

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

FRANK A. WILLIAMS and MARRY LOLA WILLIAMS, his wife, Plaintiffs,

vs.

MAX ELWERT, ANITA ELWERT, and all other persons unknown claiming any right, title, estate, lien or interest in the real property described in the Complaint, adverse to Plaintiffs' ownership or any cloud upon Plaintiffs' title thereto, and the heirs and devisees of the above named and unknown persons,

Defendants.

No. 35549

SUMMONS IN AN ACTION TO QUIET TITLE TO PROPERTY SITUATED IN THE COUNTY OF MONTEREY, STATE OF CALIFORNIA.

THOMAS K. PERRY  
Attorney for Plaintiffs

THE PEOPLE OF THE STATE OF CALIFORNIA TO:

MAX ELWERT, ANITA ELWERT, and all other persons unknown claiming any right, title, estate, lien or interest in the real property described in the Complaint, adverse to Plaintiffs' ownership or any cloud upon Plaintiffs' title thereto, and the heirs and devisees of the above named and unknown persons,

Defendants.

You are hereby directed to appear, and answer the Complaint in an action entitled as above, brought against you in the Superior Court of the State of California, in and for the County of Monterey, within ten days after the service on you of this Summons-- if served within this County, or within thirty days if served elsewhere.

The purpose of this said action is to quiet title to the premises and real estate described in the Complaint, and to determine all and every claim, right, title, estate, lien or interest of the said defendants in the said real property adverse to the plaintiffs in the said action.

You are hereby notified that unless you appear and answer as above required, that plaintiffs will take judgment determining that their title to said land and premises is good and valid and that the defendants have no right, title, estate, lien or interest whatsoever in or to said lands, or to any part thereof and for any money or damages demanded in the Complaint, as arising upon contract or otherwise.

or will apply to the Court for any other relief demanded in the Complaint. The property referred to herein is situated in the County of Monterey, State of California, particularly described as follows:

Lots Numbered 169 to 174, inclusive, in Block Numbered 3, as said Lots and Block are shown on that certain map entitled, "Map No. 3 of Del Monte Heights, being a Re-Subdivision of Blocks 9, 10, 11, 12, 13 and Reservation, Villa Subdivision of Lots 2 & 3 of the Nogal Buena Rancho, Monterey County, Calif.", filed for record January 8, 1909, in the office of the County Recorder of the County of Monterey, State of California, in Volume 2 of Maps, "Cities and Towns", at page 12.

DATED this 28th day of April, 1952.

Emmet G. McMenamin County Clerk and ex-officio clerk of the Superior Court of Monterey County, California,  
By MARGUERITE SIMS,  
Deputy Clerk. (SEAL)

## LEGAL NOTICE

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF MONTEREY

In the Matter of the Estate of JOSEPH JOHNSON, Deceased.

No. 12,196

## NOTICE OF SALE OF REAL ESTATE

NOTICE IS HEREBY GIVEN that the undersigned Administrator of the estate of Joseph Johnson, Deceased, will sell at private sale to the highest bidder upon the terms and conditions herein-after mentioned and subject to confirmation by said Superior Court, on or after July 28th, 1952, at the law offices of Hudson, Martin, Ferrante & Street, 490 Calle Principal, Monterey, California, all of the right, title, estate of and interest of Joseph Johnson, deceased, consisting of an undivided one-eighth (1/8th) interest in and to that certain lot, piece or parcel of land situate, lying and being in the County of Monterey, State of California, and more particularly described as follows:-

All that certain lot, piece, or parcel of land situate, lying and being in the Carmel Highlands Property, County of Monterey, State of California, and bounded and particularly described as follows, to-wit:-

BEGINNING at Station 19 on the Coast (County) Road, as said Station 19 and said Coast (County) Road are shown on "Map No. 2 of a part of Carmel Highlands Property, showing survey lines, a part of Rancho San Jose Y Sur Chiquito, Monterey County, California"; a copy of which map was filed in the office of the Recorder of Monterey County, California, March 18, 1920, in Volume 1 of Surveys, at Page 101, and running thence S. 63° 38' E., 13.38 feet to an iron pipe; thence leaving said Coast (County) Road and running S. 45° 22' W., at 150.90 feet a redwood stake at top of bluff, 155.00 feet to a point on the shore line of the Pacific Ocean; thence Northerly following the shore line of the Pacific Ocean to a point which bears N. 38° 25' 30" W., 108.50 feet distant from the last described point on the said shore line; thence N. 25° 24' E., 185.77 feet to a point in the above described Coast (County) Road; thence S. 43° 51' E., 23.30 feet to Station 1, as per said map; thence S. 30° 44' E., 142.53 feet to the point of beginning.

RESERVING, HOWEVER, from the above described tract of land, that portion of the Coast (County) Road which lies within said tract of land.

SUBJECT TO an easement of a right of way for a drainage pipe along the Northwesterly line of the above described property and also the right to enter upon said property for the purpose of repairing or replacing said pipe line. Said easement is contained in the Deed out of Carmel Development Company, recorded in Volume 195 of Official Records of Monterey County at page 175 therein.

RESERVING State Highway Right of Way as conveyed in the deed from William C. Watts and Mary J. Watts, his wife, to State of California, dated February 10, 1931 and recorded March 28, 1931, in Volume 288 of Official Records of Monterey County at page 90.

Bids or offers are invited for said property and must be in writing and

will be received at the law offices of Hudson, Martin, Ferrante & Street, 490 Calle Principal, Monterey, California, attorneys for said Administrator, or may be filed with the Clerk of the said Superior Court, or may be delivered to said Administrator at his offices in the County Courthouse, at Salinas, California, at any time after the first publication of this Notice and before the making of said sale.

TERMS AND CONDITIONS OF SALE: Cash in lawful money of the United States of America; ten per cent (10%) of the purchase price to accompany the bid or bids for said property, balance on confirmation of sale. Title insurance to be furnished at the expense of the seller; property to be sold subject to taxes for the fiscal tax year 1952-53, which are to be prorated as of the date of delivery of deed to purchaser; purchaser to take title to said property SUBJECT TO rights-of-way, conditions, restrictions and limitations of record, and ALSO SUBJECT TO County Zoning Ordinance No. 568 and to the regulations thereof.

DATED: July 11th, 1952.

ELMER L. MACHADO

As Administrator of the estate of JOSEPH JOHNSON, deceased.  
HUDSON, MARTIN, FERRANTE & STREET, Attorneys for said Administrator  
490 Calle Principal  
Monterey, California

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# The Amateur Gardener

GARDENING FOR HEALTH AND HAPPINESS

By CHARLES W. DELANEY

Those who love flowers should be able to fulfill their dreams of all that is beautiful at this time. Most gardens are now at their very best for color. It is the ideal time to become acquainted with new flower friends and to plan to include them in your garden.

People who love flowers and become familiar with their names, their habits of growth, their colors, and their perfumes will always find contentment and peace of mind in their gardens. There can be found real friends that respond to a little care and affection. Flowers are living things and they repay us for the efforts we put forth in their care, as well as affording us healthful exercise and pleasure as by-products of our work.

**TIME TO MAKE CUTTINGS**

July is a good time to start cuttings of geraniums, marguerites, and fuchsias. Under proper conditions, almost every plant can be propagated by cuttings. Cuttings made now will be well established by November and will be ready to bloom in the spring.

It is important to make the cuttings 4 to 6 inches long -- and try to have some small leaves at the top--they make the hormone which travels down the stem and causes the roots to develop from the callus.

Geraniums should always be allowed to dry for a few hours before placing them in coarse, moist sand. They will be wellrooted in a few weeks. The fancy pelargoniums are inclined to become "leggy," with long sprawling branches. After the blooms have faded, cut back to where a leaf is

still green. Cut the stem  $\frac{1}{4}$  inch above the leaf and the new buds will break out and form a compact plant. This must be done at least by August. The new growth is tender and will freeze back as cold weather approaches. The common improved geraniums need only be pinched back so that new shoots will grow out at the base of the stems. It is best to do a thorough pruning in spring.

Keep all seedlings of perennials and hardy annuals moist. If they become too dry, they die quickly.

**ROSES**

Roses, if kept moist and fertilized, will respond with many flowers. Be sure to cut off old blooms to two or three eyes for new growth.

**WATERING**

The warm, sunny days dry out the soil very quickly, so watering is very important to prevent harm to the plants.

Fuchsias, begonias, and all shade-loving plants should be sprinkled overhead, using a fair amount of water pressure to drown and wash away insect pests. A plant allowed to suffer from thirst is much more susceptible to insect invasion.

**SCHWEITZER (cont'd.)**

Oregon. When she was presented to the college faculty as a candidate for her degree her citation read as follows: "As an artist she has carried her art to four continents. As a scholar she has delighted in research, and her contributions to the fund of general human knowledge have been very great. Here is a great

artist, a profound scholar, a high type of world-citizen, and a noble woman."

In addition to her strenuous teaching schedule she has made numerous concert

appearances on the West Coast.

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**Holman's** 1891  
PACIFIC GROVE



**Carmel Tropic Shop**

5th and Mission, Carmel, 7-4667

SINCE